

M  
295  
.S38  
D.839  
1918



MISCELLANY OF  
FAVORITE PIECES  
FOR THE VIOLIN

WITH PIANO ACCOMPANIMENT

G. TARTINI

Larghetto and Presto

F. MENDELSSOHN

Frühlingslied (Spring Song), arr. by  
J. Weiss

R. SCHUMANN

Op. 23, No. 4. Nachtstück, arr. by  
H. Tolhurst

FRANCOIS SCHUBERT

L'Abeille (The Bee)

R. MASSART

Paroles du cœur, Mélodie de J. Th.  
Radoux

FRANZ DRDLA

Serenade in A major

R. WAGNER

March from "Tannhäuser" (Hermann)  
Bridal Song from "Lohengrin" (Her-  
mann)

J. S. BACH

Air (Wilhelmj)

H. VIEUXTEMPS

Op. 45, No. 5. Sérénité

A. ARENSKY

Op. 30, No. 3. Berceuse

E. BACH

Frühlings Erwachen (Spring's Awaken-  
ing)

J. BECKER

Gavotte in G minor

L. BOCCHERINI

Menuet from String-Quintet in E

C. BOHM

Cantilena in F

J. FIELD

Nocturne in B $\flat$

D. VAN GOENS

Op. 12, No. 1. Romance sans paroles

M. HAUSER

Op. 29, No. 6. Ungarischer

J. HAYDN

Serenade in C

V. HERBERT

Op. 12, No. 4. Canzonetta in B $\flat$

G. HOLLÄNDER

Op. 3. Spinning Song

FRANZ SCHUBERT

→ Ave Maria, Op. 52, No. 6, arr. by  
August Wilhelmj

NEW YORK  
G. SCHIRMER

This composition, Price, 40 cents, in U. S. A.



# Ave Maria

Edited by Carl Deis

Franz Schubert. Op. 52, No. 6

Arranged by August Wilhelmj

*Molto lento*

Violin

Piano *pp arpeggiando*

*molto espressivo*

*p*

28410 r

Copyright, 1918, by G. Schirmer, Inc.  
Printed in the U. S. A.

*Handwritten annotations:*

- Red: Bb
- Red: A $\flat$ , B $\flat$
- Red: A $\flat$ , F $\sharp$
- Red: G $\sharp$ , F $\sharp$ , D $\sharp$ , F $\sharp$ , D $\sharp$

colla parte

segue

cresc.

fp

28410



*p*

*pp*

*rit.*

*Ed*  
*Lead.*

*F#*  
*Lead.*  
*C#*

*Ed.*

*F#*

*pp*

*rit.*

*ppp*

*rit.*

*Ed*  
*Lead.*

*F#*  
*Lead.*

*Ed.*

*F#*  
*Lead.*

24

to

*a tempo*

*a tempo*

*poco rit.*

*poco rit.*

*Ed*  
*Lead.*

*F#*  
*Bb*

*Ed*  
*Lead.*

*B#*

*A#*  
*F#*

*a tempo*

*a tempo*

*p*

*Ed*  
*Lead.*

*F#*

*A#*  
*Lead.*

*Ed.*

*F#*  
*Lead.*

Handwritten musical score on page 5, featuring six systems of staves. The notation includes piano (p) and harp (harp) parts. Red handwritten notes indicate fingerings and pedaling.

Red handwritten notes and markings include:

- System 1:** Ped. (under harp part)
- System 2:** Ped. (under harp part), G# (under harp part)
- System 3:** Ped. (under harp part), F# (under harp part), D# (under harp part), F# (under harp part), D# (under harp part)
- System 4:** Ped. (under harp part), F# (under harp part), G# (under harp part), C# (under harp part)

The score is written on six systems of staves, each containing a piano (p) part and a harp (harp) part. The harp part is written in a grand staff (treble and bass clefs). The piano part is written in a single staff. The harp part features complex arpeggiated figures, often marked with a fermata (8) and a dotted line. The piano part features a melodic line with various accidentals and dynamics.



Handwritten red annotations:

- Red. (first system, piano part)
- C# (first system, voice part)
- Red. (first system, voice part)
- Red. (second system, piano part)
- F# (second system, piano part)
- cresc. (third system, piano part)
- cresc. (third system, piano part)
- Red. (third system, piano part)
- Red. (third system, piano part)
- ff (third system, voice part)
- mf (fourth system, piano part)
- 14 (fourth system, piano part)
- 14 (fourth system, piano part)
- 8 (fourth system, piano part)
- 8 (fourth system, piano part)
- 8 (fourth system, piano part)
- rit. (fourth system, piano part)
- tremolo (fifth system, piano part)
- Red. (fifth system, piano part)
- G# (fifth system, voice part)
- G# (fifth system, voice part)
- C# (fifth system, voice part)

28410



*p*

*p*

19 19 14 rit. 17

*E $\flat$*  *Red.*

*F $\sharp$*  *Red.* *C $\sharp$*

*F $\sharp$*  *Red.*

*pp*

*ppp*

9 9 9

*ppp* *leggierissimo*

*E $\flat$*  *Red.*

*F $\sharp$*  *Red.*

*Red.*

*Red.*

*pp sempre*

*tremolo*

*ppp*

*Red.*

*F $\sharp$*

*E $\flat$*  *Red.*

*D $\flat$*  *B $\flat$*

*A $\flat$*  *Red.* *F $\sharp$*

*E $\flat$*

*dim.*

*pp*

*ritard. ad lib.*

*ppp*

*perdendosi*

*Red.*

*Red.*

\*



# VIOLIN TRANSCRIPTIONS

FAMOUS COMPOSITIONS, EDITED,  
PHRASED AND FINGERED

BY

EMINENT ARTISTS

**Auer, Leopold**

- Drigo, R. *Valse-Bluette*
- Schumann, R. *Prophet Bird*

**Bachmann, Alberto**

- Nollet, E. *Elegie*
- Wagner, R. *Dreams (Träume)*

**Dambois, Maurice**

- Duport, Jean-Pierre. *Canzonetta*

**Elman, Mischa**

- Schubert, F. *Cradle-Song*
- Schubert, F. *Serenade*

**Fishberg, J.**

- Chopin, F. *Nocturne in C# Minor (Posth.)*

**Franko, Sam**

- Marcello, B. *Larghetto Affettuoso*
- Vivaldi, A. *Intermezzo, from Concerto Grosso in D minor*

**Harmati, Sandor**

- Suk, Joseph. *Love Song, Op. 7, No. 1*

**Hartmann, Arthur**

- Chopin, F. *Mazurka, Op. 56, No. 2*
- Faure, G. *Nocturne*
- Gluck, C. *Gavotte, from "Iphigenia in Aulis"*
- Grever, M. *Gitanerias (The Gypsy)*
- Grever, M. *Júrame (Spanish Tango)*
- Grever, M. *Yo no sé (I know not)*
- Grieg, E. *Albumleaf in E minor, Op. 12, No. 7*
- Haydn, J. *Minuet*
- Karganoff, G. *Berceuse*
- Kopylow, A. *To Slumberland*
- Tschaikowsky, P. *Autumn Song, Op. 37, No. 10*
- Tschaikowsky, P. *Chanson Triste, Op. 40, No. 2*
- Tschaikowsky, P. *L'Espiegle (Playfulness), Op. 72, No. 12*
- Tschaikowsky, P. *Romance*

**Heifetz, Jascha**

- Achron, J. *Op. 21. First Suite en Style Ancien*
  1. *Prelude*
  2. *Gavotte*
  3. *Sicilienne*
  4. *Fughetta*
  5. *Gigue*
- Rameau, J. P. *Tambourin*

**Hintze, Louis**

- Wrangell, B. *Arabesque, Op. 1, No. 3*

**Jacobsen, S.**

- Borodin, A. *Notturmo*
- Braga, G. *Angels Serenade*
- Gretchaninov, A. *Slumber-Song*
- Levitzki, M. *Valse, Op. 2*
- Rubinstein, A. *Polka, Op. 82, No. 7*
- Tschaikowsky, P. *Cradle-Song*

**Kortschak, H.**

- Griffes, C. T. *Poem*

**Kramer, A. Walter**

- Biggs, R. K. *Sunset Meditation*

**Press, Michael**

- Godowsky, L. *Alt-Wien*

**Riesefeld, Hugo**

- Grieg, E. *Air, Op. 40, No. 4*
- Grieg, E. *Peasant's Song, Op. 65, No. 2*
- Grieg, E. *Rigaudon, Op. 40, No. 5*
- Grieg, E. *Skipping Dance, Op. 17, No. 2*

**Schradieck, H.**

- Schumann, R. *Romance in A major*

**Spalding, Albert**

- Bach, J. S. *Chorale (Herzlich thut mich verlangen)*
- Chopin, F. *Nocturne No. 12 in G, Op. 37, No. 2*
- Chopin, F. *Valse in B minor, Op. 69*
- Chopin, F. *Valse in Gb, Op. 70*
- Schubert, F. *Hark, Hark the Lark*
- Weber, C. M. von. *Rondo Brilliant, Op. 62*

**Such, Henry**

- Handel, G. F. *The Harmonious Blacksmith*
- Liszt, F. *Liebestraum*

**Tertis, Lionel**

- Bach, J. S. *Komm' süsßer Tod*

**Zimbalist, Efrem**

- Barlow, S. L. M. *Mexicana*
- Glinka, M. I. *Persian Song*
- Rimsky-Korsakow, N. *Concert Phantasy on "Coq d'Or"*

G. SCHIRMER, INC., NEW YORK



11  
29  
5829  
115  
114

□ Down-bow  
V Up-bow

# Ave Maria

Fingered and Bowed by  
F. L. Smith

Violin

Franz Schubert. Op. 52, No. 6  
Arranged by August Wilhelmj

Molto lento

IV *molto espressivo*

The score is written for violin and includes various musical notations such as dynamics (p, pp, mf, ff, cresc., dim.), articulation (accents, slurs), and performance instructions (Molto lento, molto espressivo, rit., a tempo, poco rit.). The piece is in 3/4 time and features a variety of bowing techniques, including triplets and sixteenth-note passages.





BRIGHAM YOUNG UNIVERSITY



3 1197 23197 9417

COUNT PARTS (1)

